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Issued Monthly

PIETER DE HOOCH

PART 29 —— VOLUME 3

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MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 29 MAY, 1902 VOLUME 3

Pieter de Hooch

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Photo-engravings by Suffolk Engraving Company: Boston. Press-work by the Everett Press: Boston.

PUBLISHERS' ANNOUNCEMENTS

SUBSCRIPTIONS: Subscription price, $1.50 a year, in advance, postpaid to any address in the United States or Canada; to foreign countries in the Postal Union, $2.00. Single copies, 15 cents. Subscriptions may begin with any issue, but as each yearly volume of the magazine commences with the January number, and as index-pages, bindings, etc., are prepared for complete volumes, intending subscribers are advised to date their subscriptions from January.

REMITTANCES: Remittances may be made by Post-office money-order, bank cheque, express order, or in postage stamps. Currency sent by mail usually comes safely, but should be securely wrapped, and is at the risk of the sender.

CHANGES OF ADDRESS: When a change of address is desired, both the old and the new addresses should be given, and notice of the change should reach this office not later than the fifteenth of the month to affect the succeeding issue. The publishers cannot be responsible for copies lost through failure to notify them of such changes.

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MASTERS IN ART

Pieter de Hooch

DUTCH SCHOOL

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MASTERS IN ART PLATE I

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PIETER DE HOOCH
COURTYARD OF A DUTCH HOUSE
NATIONAL GALLERY, LONDON

MASTERS IN ART PLATE II

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PIETER DE HOOCH
A LADY AT HER WRITING-TABLE
STÄDEL INSTITUTE, FRANKFORT

MASTERS IN ART PLATE III

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PIETER DE HOOCH
A DUTCH INTERIOR
NATIONAL GALLERY, LONDON

MASTERS IN ART PLATE IV

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PIETER DE HOOCH
THE BUTTERY
RYKS MUSEUM, AMSTERDAM

MASTERS IN ART PLATE V

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PIETER DE HOOCH
THE COUNTRY HOUSE
RYKS MUSEUM, AMSTERDAM

MASTERS IN ART PLATE VI

PHOTOGRAPH BY HANFSTAENGL

PIETER DE HOOCH
A DUTCH LIVING-ROOM
BERLIN GALLERY

MASTERS IN ART PLATE VII

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PIETER DE HOOCH
COTTAGE INTERIOR
LOUVRE, PARIS

PIETER DE HOOCH
A WOMAN READING
MUNICH GALLERY

PHOTOGRAPH BY HANFSTAENGL

MASTERS IN ART PLATE IX

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PIETER DE HOOCH
THE CARD-PARTY
LOUVRE, PARIS

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PIETER DE HOOCH
THE MESSENGER
RYKS MUSEUM, AMSTERDAM

Pieter de Hooch

BORN 1630: DIED 16—
DUTCH SCHOOL

A. BREDIUS 'CHEFS-D'ŒUVRE DU MUSÉE D'AMSTERDAM'

THE material for a life of Pieter de Hooch[1] is extremely limited, and his biography is most difficult to write, for in all the larger towns of Holland a great number of Pieter de Hoochs lived during the same period as our painter, and it is but natural that historians should have confounded him with another Pieter de Hooch who died at Haarlem in 1681. Indeed, his most painstaking biographer, M. Henry Havard, has not escaped the pitfall, but has confused the artist with still another De Hooch, who was probably a peasant of Delft, and who married during the time when our painter was working in that city. It is, therefore, with extreme caution that I have tried to reunite the very few scraps of certain information which concern him.

Two existing documents, to which I shall later refer, make it assured that he was born in 1630, for each is dated, and each specifies his age. We first find him mentioned as being at The Hague in 1653, where he was probably not permanently a resident but merely a temporary visitor, for the Pieter de Hooch of this year, aged twenty-three, is described as painter and "servant" of a certain Sieur Justus de la Grange, a merchant and proprietor of some importance, who was evidently a patron of the arts, for there exist contracts for the sale of a collection of pictures which he disposed of on August 28, 1655, to a certain Pieter Persyn at Hoorn. The works which compose this collection prove that Justus de la Grange had resided at Leyden and at The Hague. It contained a head by Rembrandt, works by several of the minor Dutch masters, and no fewer than ten pictures by Pieter de Hooch, which, it is interesting to know, were then valued at sums varying from six to twenty florins each. We must therefore conclude that our Pieter de Hooch served his patron in some minor capacity and employed his leisure moments in painting. In the same year that the sale of the Justus de la Grange collection took place De Hooch established himself at Delft, where he figures on September 20, 1655, as one of the members of the painters' Gild of St. Luke

[1] NOTE. — The name is spelled either Pieter de Hooch (pronounced Pee'ter dĕh Hōch, with the ō as in "hope" and the *ch* as in the German "ach") or De Hoogh (with the ō sound as before). Most authorities favor the form first given. — EDITOR.

in that city. There is evidence that he was still working at Delft in 1657; but after this date we lose sight of him, only to find him again in Amsterdam in 1668.

I should include De Hooch among those painters who worked principally in Amsterdam, for the reasons that in a number of documents, especially in one dated November 22, 1668, and in another dated November 18, 1670, he is positively described as "artist painter," declares himself a resident of Amsterdam, and, indeed, even gives us the name and location of the modest, nay, poor street in which he lived,—the "Konynenstraat" near the "Lauriergracht." A fortunate accident afforded me the opportunity of comparing De Hooch's handwriting with that of a certain Pieter de Hooch who died at Haarlem in 1681, and with whom our painter has been confused, thus giving rise to the belief that he was at one time a resident of Haarlem. But the two handwritings are entirely dissimilar, nor can we find the artist's name upon the lists of the Haarlem gilds, so that I feel justified in stating that Pieter de Hooch never resided at Haarlem. On the other hand, various documents lead me to believe that even before 1668 he was living at Amsterdam, where, after having felt Rembrandt's influence, he arrived at his own complete and personal development. At any rate, it is assured that in 1668 he was a resident of that city, and that he was still living there in 1670; and many of his pictures bear the date of this latter year.

A picture, now owned by Baron Steengracht at The Hague, bears the later date 1677. After that there is absolute silence about Pieter de Hooch, from which it may be conjectured that he died shortly after 1677, probably at Amsterdam.—FROM THE FRENCH

No authentic portrait of Pieter de Hooch, either by himself or by another, is known to exist. The picture called 'A Painter in His Studio,' in the Czernin Collection, Vienna, which was for a time supposed to be by De Hooch and to represent him, is now considered to be neither of De Hooch nor by him, but by Van der Meer; while Dr. Bredius, in the catalogue of the Ryks Museum, states that the picture in that gallery, formerly thought to be a portrait of De Hooch, is false in signature and doubtful in attribution.—EDITOR

The Art of Pieter de Hooch

HENRY HAVARD 'L'ART ET LES ARTISTES HOLLANDAIS'

PIETER DE HOOCH was a master in the highest sense of the word. Though he limited his achievement in painting to the genre, and his pictures to easel-pictures, he was in his own field equal to the greatest, and in execution surpassed many of them. Within the narrow sphere where he holds so prominent a place there are few subjects which he did not attempt, and every subject that he did treat he ennobled. Generally known as a painter of interiors, he excelled in open-air scenes; indeed, his masterpiece,

if, after remembering 'The Card-party' in the Louvre and the splendid 'Interior' of the National Gallery, we are able to decide which is his masterpiece, is the little 'Country House' in the Ryks Museum, Amsterdam.

His methods were indeed but slightly varied, and his manner of composing his pictures was almost always the same. All those who love painting know his delicate yet striking contrasts of light and shade, his foregrounds bathed in soft transparent shadow and relieved against backgrounds opening either upon a vestibule or a court where the sun shines in full glory; but this apparent unity of procedure is in reality charged with the greatest variety. Nobody has ever accused Pieter de Hooch's work of monotony. Moreover, though his methods were similar, he never repeated his subjects; and confined as they are within the narrow circle of genre, each is variously and individually attractive and sympathetic.

His work is so true, so sincere, and at the same time so self-centered, his pictures have so much of the charm of an exquisite intimacy, such an austere tranquillity, and such wholesome calm, that in looking at them one seems to share the simple homeliness of the Dutch life they reveal.

According to my theory, Pieter de Hooch should be placed in the center of the little group of innovators who, in the seventeenth century, revolutionized the school of Delft. Up to the middle of that century the school had pursued a quite different course from that which it afterwards adopted. Before this time its artists had painted thinly and lightly; their personages were hardly detached from backgrounds scarcely covered with paint. In all their works—interior scenes, conversation pieces, and polite fêtes—this thinness is typical. From Adriaen van der Venne, who began the school, down to the two Palamedes, who closed it, we look in vain for a single picture thickly brushed in, or with the unctuous colors, strong reliefs, and rich impastos which are so characteristic of the work of De Hooch. Nevertheless, I do not consider Pieter de Hooch alone entitled to the honor of having brought about this transformation in the school, for Karel Fabritius and Jan van der Meer, who had joined the Gild of St. Luke at Delft at about the same time as De Hooch did, struck out in the new style before him; so that it is to them rather than to him that belongs the major part of the credit for the transformation. But though he followed them, Pieter de Hooch is the only one of the three who has left us a sufficient number of works to warrant a complete judgment by posterity; and if he borrowed either from Fabritius or from Van der Meer something of his abundant and unctuous fashion of painting and his fresh, strong coloring, it is quite certain that he was neither copyist nor plagiarist. His choice of models and his type of subjects separate him completely from Fabritius, who belonged to Rembrandt's following and had a taste for bold, striking, and large compositions; the subtle and varied style of his brush-work separates him equally from Van der Meer, whose works are oftenest painted with small strokes and firm touches of unmixed color. He was, moreover, distinguished from them by his coloring, in especial by his employment of the rich Naples yellows which he used so freely in his interior and exterior scenes, by his frequent

use of chrome-yellows, by his brick-reds which almost verge on orange, and also by the bright reds which we find in all his pictures.

No one ever painted sunlight better than Pieter de Hooch. Indeed, the sun which shines upon the walls and bathes the middle distances in his compositions with an intense yet sober brightness seems a sort of personal possession of his own; and one can tell a De Hooch ten paces away by its glowing sunlit brightness. This use of light—one of the most characteristic, if not the most characteristic, trait of his genius—is no mere cleverly handled and often repeated artifice. The whole poetry of his work depends upon it; and it would not be far from the truth to say that no other painter has ever had such a sense of sunlight. His interiors, painted with admirable frankness and unrivaled precision of observation, might in the hands of another have become no more than mere settings for action; but De Hooch's simple groups of figures, often even relegated to the corners of his scene, would offer in themselves but a mediocre interest did he not illuminate the whole with a resplendent stream of sunlight,—sunlight which glows upon the walls, is reflected from the mirrors, plays over the floors, searches out answering sparkles and gleams in every corner, and glorifies and transforms the whole. The mere setting takes on fresh interest; furniture, hangings, beds, dishes of fruit upon the table, sandstone pots, shining copper saucepans—all, in this wholesome sunlight, lift up quiet voices to speak of the joys of home,—its comforts, its sweet cleanness, its thousand simple pleasures. One is charmed by I do not know what intimate homely poetry, what sense of cheerful well-being, and the simple, commonplace scene becomes wholly exquisite. Pieter de Hooch is a magician and his wand is the sun.

By his use of light De Hooch creates the most various and surprising effects, and gives his pictures a most illusory depth. In certain scenes when he makes the light stream from the back of the room, as in the 'Cottage Interior' in the Louvre, or in 'The Buttery' in Amsterdam, he hollows his picture to the point of producing a complete deception. In his open-air scenes too his skill in aërial perspective is not less surprising, and he handles the successive planes of his pictures masterfully.

It is, however, as a painter of interiors that Pieter de Hooch is after all unrivaled; and yet it is a striking characteristic that in hardly one of these pictures is the interior subordinate to the actors. With other genre-painters the personages and their doings constitute almost the entire interest; with Pieter de Hooch figures are of scarcely more importance than objects. Occupied simply in fulfilling the every-day duties of life, his actors might disappear from the scene and it would hardly touch us less, nor would the indefinable charm disappear with them.

Whence comes this unique peculiarity in De Hooch's work? It arises, I believe, from the wonderful truth with which he depicts the thousand and one insignificant details which go to make up the whole. In spite of the great share which the effects of light and shade play in his works he never subordinates a form to the whole nor alters a local color for the sake of harmony. Look closely at this pail, this table, this broom, this jug, the

breaks in this wall, this branch of vine clinging against the stones,—each exists precisely in its own form, each has its own exact and truthful color. Looked at close to, such exactitude of detail may seem useless or even discordant, but step back a few paces and see how the picture hollows, how each object falls into its place, and each detail takes exactly its due importance. The thousand little nothings, each so exquisitely and so firmly painted, lose themselves in the warm, strong, luminous ensemble; the picture falls into broad planes, and, thanks to the magic of the resplendent rays filtering in from outside to contrast with the soft shadows which bathe the interior, there breathes from the whole an exquisite and indescribable charm of homely truth.

Another and exceptional merit of Pieter de Hooch is the excellent taste of his subjects. In a period when, under the name of "polite" subjects, it was the fashion to paint scenes which were little short of indecent, he confined himself almost exclusively to representing the life of honest, clean-living families; and even in the few cases when the intention of his scenes may seem equivocal to our more rigorous morality, there is nothing vile nor disgusting in them. In the great majority of cases he shows us the sweet everyday domestic cares and the humble labors of the household. In the Six Collection, Amsterdam, there is a picture in which a mother is teaching her daughter to lay away the freshly laundered linen; in the Louvre there is another in which a little child is playing in the kitchen. Such were the subjects which he loved best; and when in obedience to the desire of a fashionable patron he dealt with the life of the more aristocratic classes, he still preferred to employ his personages in such innocent diversions as in 'The Card-party' of the Louvre, or in the cheerful conversation piece of the National Gallery.

Because of his high qualities of technique and motive, then, one may affirm, and without hesitation, that Pieter de Hooch deserves a place of honor among the greatest masters of the Dutch school.—FROM THE FRENCH

FREDERICK WEDMORE 'THE MASTERS OF GENRE PAINTING'

THE men who dealt with common life in Holland found new and inexhaustible material ready to their hands. They were free from traditions too, so that each man's choice was made according to his bent. But, broadly, one of two aims was oftenest before them, and they may be classed almost according to which of these two aims they pursued. That common life they were to paint—did they look at it more as suggesting on the one hand an interest, so to say, literary or dramatic, or, on the other hand, as demanding a treatment resolutely pictorial? Was it the comedy of life in its brightness and action, or the meditative pleasure of the cultivated eye in the sunlight, in the shadow, in the glow of color, in the fineness of fine fabrics, and in all that these things suggested, that had its fascination for them? Jan Steen was held by the interest of the first; Nikolaas Maes, Van der Meer of Delft, and Pieter de Hooch were under the spell of the second.

But their interest was not wholly technical. In the brilliant or the sober things they painted there was for them the value of association, and these

men represented a characteristic of the Dutchmen,—the appreciation of the charm of home. The climate with its kind unkindness prompted the Dutch to domesticity. For how, in flat and low-lying lands over which, after so little sunshine, the mists rose damp at evening, amidst scenes of dreary outlook, with windmills against leaden skies, dark barges on their tardy course along the infinite canals, and all these very wont to be veiled suddenly in chilly rain,—how not appreciate the charm of home, the charm of the great open fireside, of the clean-swept tile-hearth, of the spinet in quiet shadow in its accustomed corner, of the curtained window-seat, of the expected meal, of the tranquil occupation? The Dutchmen must have known that charm always, but perhaps they knew it best at the time when their great painters of it rose, when their slow struggle for national independence had ceased. The battle had been fought out painfully from town to town and village to village, so that for years there had been no sure possession nor quiet rest. At last, when the rest came, then the to us familiar things of every day, which we hardly notice because we hold them safely, were found to be a keen delight. The charm of home became almost a religion to the people, and their great painters of homely life were its prophets.

The home, indeed, was not seldom the tavern, where instead of the swept and garnished chamber with quaint designs of flooring and window-pane, hangings and chair-stuffs of exquisite and changeful color, there were the rough table and the three-legged stool, the beer pots, the copper vessels, the preparation for the vulgar meal, the litter of carrots on bench and floor, the pipe-smoking, lounging, and loafing boors, sleepy with drink or reveling with women of concentrated hideousness—the tavern of Dusart, the home of Ostade. But whatever scene it was, it was seized with vivid apprehension of the charm of the actual, the interest of reality, beheld with an alert perception, and conveyed with a trained adroitness. The art which, with too little knowledge of the world around, had been fain to imagine and aspire, was to yield some place now to the art contented with familiar observation, and looking with opened eyes on the world as it was. Such satisfaction in the life their eyes beheld, and such mastery in the rendering of it, were common to all of the great Dutch painters. . . .

No three artists could be more strongly individual than Maes, Van der Meer, and De Hooch, yet to the three alike it was given to realize such subtleties of graduated light as had escaped even the keenness of Rembrandt. The three alike painted interiors; and painting a room they painted it with fine perception of its ordered harmony—its light stealing in at the window and diffused and modulated on the wall, the yellow-tinted wall shrinking into yellowish-browns of shadow, passing by strange reflections into neutral grays and greens, and then by somber passage into further glooms of corners receding into ultimate darkness. All three painted it so: Maes and Van der Meer painted it with much perception, too, of the quietude of life that became its inmate bending over the spinning-wheel, its solitary musician with slow fingers on the spinet. Therein they differed from Pieter de Hooch, for whom no human life was quite so interesting as the life of the sunshine.

In De Hooch's paintings of interiors, parlor or kitchen, with groups of figures or a single figure, he had but little of the power that was Steen's and that was Metsu's of giving interest to the people presented, of suggesting a story, or of holding us fascinated by presentation of their quiet and absorbed fulfilment of some commonplace and daily task. Whether De Hooch's characters are humble or exalted—whether it be the serving-woman with her vegetables, the housewife with her beer jug, the satin-robed gentleman, the cavalier with the long wine-glass—the persons of his drama have no past, and we are careless of their future. Of human character he was not a subtle observer. His art had no command over the sources of feeling; his mind had little entrance into the secrets of lives; but I no more blame him for his figures being what they are, and of such secondary interest, than I should blame a landscape-painter for achievements as limited.

De Hooch, like the landscape-painter, was not a draughtsman of the figure. He was a student of light. To him—though in his paintings he often, in deference to the taste of the day, professed to tell a story—people and things had value or uselessness as they helped or obstructed him in his unparalleled pictorial expression of the subtleties of sunshine. To class him as a literal imitator of common fact is grossly to misconceive him. He was a poet of fine apprehension and quickened sensitiveness.

ÉDOUARD ESTAUNIÉ 'PETIT MAÎTRES'*

PIETER DE HOOCH succeeded in expressing one of the most rare, fugitive, and subtle qualities of which painting is capable. He has entrapped in his pictures that indefinable essence which we may call the perfume of life, that "atmosphere" which is made up of surroundings, habit, and mode of life of the period. This "atmosphere" is a far different and more inclusive thing than the mere representation of such outward things as costumes or customs, objects or actions. It arises from power to read the heart of the scene. Hence his pictures awake, somehow, a familiar yearning and echo in our own hearts. His tranquil interiors, with their peaceful life, touch us with homesickness, for they exhale something which we recognize, in spite of outward differences of time, place, and habit, as akin in every time, land, and environment.

There is little need to describe De Hooch's individual pictures; they are all nearly alike,—scantily furnished rooms shining with cleanness, bare walls, plain furniture, almost always an open door leading into a tranquil courtyard in which some household duty is being done, or showing us the street of the quiet little town. For actors, the respectable middle classes; women reading, or washing clothes, or caring for children; or when he chooses to show us these people amusing themselves, we see them playing games of cards with the true national phlegmatic patience, or conversing amicably together, while the young folks whisper in corners. All his scenes and events are so simple that the actors seem secondary in importance. The striking thing about his pictures is their lighting—beautiful, soft, transparent, yet Rembrandtesque

effects of sun, which, illuminating the successive planes in various degrees of intensity, delight the eye.

Yet after a little, when the wonder at this management of light has passed, the "atmosphere" of the whole reasserts itself, and we see that it is, after all, the real great thing. We feel that we know the room that he shows us as well as that most familiar to us; that we know these simple, kindly folk, that we know their habits and their mode of life—nay, it seems as though we might almost call them by their names. It is the "atmosphere" which Pieter de Hooch has breathed upon the scene that accomplishes the miracle, that has put a flame of life into these silent rooms and immobile actors, and that draws us to the picture by something kindred in our hearts.—FROM THE FRENCH

JOHN C. VAN DYKE 'OLD DUTCH AND FLEMISH MASTERS'

FROM his pictures one might say that Pieter de Hooch had only a slight interest in the intellectual, moral, or anecdotal life of humanity. He used men and women in them much as he used chairs, tables, floors, and windows; people were to him objects showing line, mass, and color. He never troubled himself to any extent with their lives or adventures, their thoughts or their emotions. He cared for their external appearances—their value as factors in composition. Yet he was no more lacking in sentiment and feeling because he was not directly interested in humanity as a subject than Hobbema or Ruysdael, who painted landscapes. De Hooch had plenty of sentiment, but it all went out to the beauty of sunlight and color. He thought light more beautiful than man, and he seldom painted a picture that he did not throw his whole strength upon it.

Whence De Hooch got his love for light is not known. His life is a fog-bank of uncertainty, and his artistic education is something at which one can only guess. Doubtless he took up with the method of Rembrandt at second-hand through some one like Fabritius. There is the same love for shadow-masses illumined by bursts of light in De Hooch as in Rembrandt, but the former is more uniform in distribution and truer in tone than the latter. Moreover, Rembrandt applied his light mainly to the illumination of the human face; it was a means to an end. De Hooch used it to disclose an interior; it was an end in itself. Aside from the general principle of using light as foil to shadow there was little resemblance between the two men. Their use of color was quite different. De Hooch seldom sacrificed it to chiaroscuro. Occasionally, in a red coat sleeve or a yellow braid, the color was out of tone because he had not hit upon the exact value; but this was error rather than design. Usually he kept it in perfect relationship, giving the true value of every tone, no matter what the illumination of it. Some of his gradations of light are marvelous in their truth.

De Hooch was fond of bright color—its repetition was a feature of his composition, and yet he never allowed its brightness to become thinness, harshness, or sharpness. He was more lustrous than the Scottish Wilkie, yet not so high-keyed; richer than the French Watteau, and yet not so spark-

ling. His tones (probably obtained by many thin glazes) have a quality deep as jewels and mellow as cathedral bells.

His drawing of the figure was not that of Hals, or Steen, or Rembrandt. He was frequently wanting in correct details; but he was seldom wanting in truth of mass, and that was really what he sought to gain. His drawing of architecture, doors, windows, tables, was much better, and was equally effective in giving solidity and substantial weight. In composition he used the round or flowing lines of figures to offset the straight lines of architecture; and occasionally he is bewildering with his short stick-like lines, as, for instance, in the celebrated 'Dutch Courtyard' in the National Gallery.

He had considerable skill in linear composition; but his main reliance was upon an arrangement by light and color. He illumined a rather dark interior by breaks of light, coming sometimes sharply from a single window but more often from several doors or windows. Across this web of illumination, made by bright light piercing transparent shadow, he wove a pattern of deep, rich colors gained from objects placed here and there purposely for their value in light and color. For repeated notes of color and for effects of aërial perspective he often arranged his figures on different planes. A group was frequently put in the foreground beside a screen or mantel, while at the back or in an adjoining room another group would be placed under a different light. This was a common device of the Netherlands genre-painters. Ostade used it very often, and Teniers, the Fleming, placed great stress upon it; but De Hooch made it most effective in giving the appearance of atmosphere.

Even though he was not directly interested in the human face De Hooch must have been a man of lofty mind; for in his pictures he is so serene in mood, so very simple and unostentatious, so rationally happy in the enjoyment of sunshine, children, flowers, rich marbles, and bright robes. There is never a tinge of low taste about him. Even in subject, though he painted the kitchen and the back yard quite as often as the drawing-room, he is never other than refined. Humble life pleased him quite as much as high life; and he saw beauty in the commonplace with its commonplaceness unrelieved by dramatic incident or pathetic story. Material he may be called, because he was not inventive or imaginative in a classical sense; but certainly no one ever saw or painted the beauty that lies in pure materials better than he did.

CHARLES BLANC 'HISTOIRE DES PEINTRES'

WHAT preoccupied Pieter de Hooch as a painter and what constitutes the originality of his talent consists in the deepening and lighting of his canvases. Ordinarily he stands in the shadow to see his picture. One might almost say that he looked at his interiors through a key-hole, and apply to him the words which Diderot applied to Rembrandt: "*Per foramen vidit et fecit.*" The Louvre possesses a picture in each of his two usual manners of employing light. One of them is an interior in which light plays the principal part with strong effects of contrast; in the other, though it is brightly lighted, light does not play the principal rôle. The first exhibits the style which was more characteristic of him.

It shows us a simple room on the ground-floor of a Dutch house. In the background, through an open door and a window, may be seen a little court and wash-house whose white walls are vividly lighted by a beam of sunlight from the reflection of which the chamber receives its illumination. The scene is enlivened by three figures, very slightly interesting in themselves; a woman seated in the shadow in the foreground, beside her a little girl holding a toy, and in the luminous passage beyond, an old woman, crossing the court toward the wash-house. This last figure forms a brown mass which redoubles the intensity of the streaming sunlight, although she wears upon her head a sort of light-colored cap which in its turn forms a bright spot against the brick wall. Such is the simple motive of the picture. But the effect of the chiaroscuro, the simulation of the air, the depth of the canvas, the distance of the court, the light of the sun and its reflection,—all are rendered with the greatest frankness and simplicity of means. The shadows form large tranquil masses and yet are completely transparent; the light is at once soft and vivid, brilliant and golden, the subdued light of that sun which hardly ever fails to visit Holland for at least three or four hours during the afternoon. Observe that the painter, although he does not wish to introduce his principal light brokenly amid his masses of shadow, has no fear of interrupting this light, and that he breaks his composition only in the lightest part, leaving the somber portion in repose. It is only nature that can arrange and furnish such effects as these; it is only a master who is capable of feeling their charm and translating it with so much vigor and such supreme art.

But such a picture possesses interest for the mind as well as for the eye. Great masters of painting often produce moral sensations when they may seem to be attempting to do naught else than please our eyes. The interiors of Pieter de Hooch have about them something mysterious and lovable, which evokes ideas of the family, of domesticity, and stirs sweet emotions in us. I cannot understand, I must confess, how he produces such an effect in a picture like this, in which the principal actor is a ray of sunlight; but the scene certainly breathes a sentiment of peace, tranquillity, and refinement. There are without doubt many people who could not comprehend how one could spend a quarter of an hour before a picture so insignificant in appearance, so little dramatic, in which the figures hardly count for more than the articles of furniture; yet, when one looks at these walls bathed in the warm light, when one pauses for a moment before this humble scene, which for all its action has only an old woman walking away through a stream of sunlight, one feels as if enveloped by a touching sentiment of peace and well-being, and something in one's heart is stirred at the sight of this quiet interior in which the cheerful afternoon sun is shining.

I remember to have once seen, in the Munich Gallery, a picture by Pieter de Hooch called 'A Woman Reading,' which is still more simple in its motive than the one I have just described. It contains absolutely nothing but the single figure of a young woman who is reading in a bare apartment, through the leaded windows of which streams a great flood of sunlight drawing a trembling pattern of the lead lines on the wall. On this wall are hung

two pictures framed in plain frames of black ebony; a basket filled with balls of yarn stands on a chair near by; the book which the woman is reading with bent head is a Bible. That is all; but it is impossible to express the subtle sympathy which attaches us to the little canvas, to every one of even its most insignificant details,—the very chair, the shining table, the two slippers of the young woman standing forgotten on the waxed floor of the chamber!

When he paints interiors it is rare that De Hooch does not show us through a half-open door or window a glimpse of the open air,—a bit of garden, court, or street,—so that almost every picture of his has the air of being an antechamber to some other picture, and though the foreground is but moderately lighted we discern that the sun is shining blithely outside, and the eye gladly seeks the cheerful vista into the outside world.—FROM THE FRENCH

CARL LEMCKE 'PIETER DE HOOCH'

PIETER DE HOOCH'S specialty was in painting bright sunlight as it streamed from a cloudless sky into rooms, courtyards, and streets. To represent light falling upon objects already brightly illumined,—white walls, parti-colored pavements, and red roofs,—that was his forte, and few artists have accomplished this with such skill and such an appearance of nature as he. Instead of the shadows which Rembrandt excelled in rendering, instead of the fantastic effects which that master produced by depicting a dramatic struggle, so to speak, between light and darkness, all gives way in De Hooch's works to a dazzling clearness and brightness. To render this effect of sunshine with all its subtle reflections, to paint these delicately lighted twilights, and these interiors with their brightly illumined perspectives, was no easy task.

Action in De Hooch's pictures becomes secondary. The people he paints are in accord with the picture, it is true, but the spectator feels but little interest in their personalities or their occupations. Nothing detracts from the main effect; and we should bear in mind that, as a matter of fact, it is not intended that we should take any special note of the personages, but that the eye should be so occupied with the light that we should before all else regard the picture as a study and effect of light.

Dou, Ostade, and others among the Dutch painters frequently introduce a window into the background of their pictures, through which another light penetrates, broken perhaps by the side of a house in shadow; but De Hooch produces his effects by means of a number of rooms, which, even if they are all lighted, differ from each other in the degree of light as well as in their aërial perspective and local colors, and with the aid of intervening walls, and the various colors and shadows of the rooms, a marvelous, indeed almost incredible effect is produced in the way of depth to the picture and truth to the perspective. We are apparently introduced into a room in which the sun is shining brightly; the light is reflected by the walls and by the colored tiles of the floor; even the shadows are dimly illuminated. Through an open door

we look into or through other rooms. Many of the Dutch genre-painters so arranged their pictures that the spectator seems to be looking from the street through a window into a room brightly lighted in the front part only, while in the back of this room all is dim and lost in obscurity, the idea being that the window itself becomes of secondary importance and serves merely as an aid in producing the required effect; and striking effects are thus obtained, as, for example, when figures are placed near the window they are brightly lighted and thrown into relief against the neutral and obscure background, the room itself receding in the transition from light to darkness. Pieter de Hooch, however, liked to so arrange his pictures that we seem to look out from the room through a window or door upon the street or canal. The clear and distinct distance thus seen contrasts with the soft half-light of the room, and by means of the wonderful effect of his perspective the eye is led to look far beyond. His outdoor scenes are equally charming. In these the artist makes use of planes in light combined with linear perspective and strong shadow-contrasts. A good example of this may be seen in his use of red, for which he has a special preference, and for which ample opportunity offers in the roofs and walls of his street scenes. So marvelous is his technique that this red painted with the sun shining upon it produces the brilliant and dazzling effect of real sunlight, as for example in his 'Country House' in the Ryks Museum, Amsterdam.—FROM THE GERMAN

ARSÈNE ALEXANDRE 'HISTOIRE POPULAIRE DE LA PEINTURE'

PIETER DE HOOCH was born in 1630, lived from 1655 to about 1658 at Delft, was inscribed as a member of the gild of painters there in 1655; he was at Amsterdam before 1668, and was still a resident there in 1670; he died somewhere about 1677,—that is all we know of him. It is worth while to remark, however, that he was at Delft at the same time as Karel Fabritius, and it is not at all unlikely that from Fabritius he learned that vigorous modeling, simplicity of drawing, richness of color, and excellent management of light that render him worthy to have been one of the best pupils of Rembrandt. The idea that he was in fact a pupil of Rembrandt is cherished by many writers who, in spite of the excellent arguments to the contrary, still consider that he came into direct relations with the great master. It may be that he did; it may be that he did not. Houbraken says that he was the pupil of Berghem, with whom, however, he seems to have no similarity of style, although there is no real reason to presume that he was less likely to have been the pupil of Berghem than of Rembrandt or of Fabritius. Indeed we may accept any one of the hypotheses which pleases us best, for we know nothing on which either to base or dispute it; but it is more profitable to turn directly to his works.

The first thing that strikes us in Pieter de Hooch's pictures is the vibrant harmony of his coloring and the unrivaled facility with which he gilds his pictures and impregnates even the darkest shadows in them with the light of the sun. Next it is the good-humored geniality of his sentiment, the easy quality of unaffected and cheerful intimacy which he lends to the slightest

actions and movements, the quality of life which he makes felt through and in everything, and the true and speaking part in the total effect which he gives even to the furniture and knickknacks, so that each of them becomes truly a part of the *home* which the scene represents. He paints with a breadth and solidity of drawing which in its simplicity and solid distinction recalls Rembrandt—a quality of drawing which is inseparable from the modeling, and joins with it to give an appearance of absolute reality to the person or object shown. Such are his salient qualities.

To go into these qualities a little more in detail, and particularly into that which especially concerns the pictorial side of his work, it would seem that De Hooch's magic consists largely in his peculiar aptitude for making us feel that each solid body he shows us is haloed by an impalpable envelope of light which, though it respects the mass as a whole, delicately inveighs upon it, making its outlines more subtle and intangible.

Of all Dutch painters Pieter de Hooch has most exactly rendered the true effects of light, has most aptly caught the effects of the sun's rays as they shine direct, or are reflected, absorbed, or modified in various degrees by the different environments in which they find themselves. Take as examples his two celebrated pictures in the Louvre, which admirably illustrate this management of light. Quite apart from the pleasure which the mind finds in the expressiveness and the fine comedy of the subject of 'The Card-party,' remark how the direct sunlight, streaming through one of the windows, touches in gilded sparkles the embossed leather on the wall, gleams on the glass, on the hilt of a sword, glows on the piece of embroidery, on the frame of the picture and on the mirror, plays upon the curling hair and the silken stuffs, and shines upon the tiled floor. In this picture there is none of that variation in light usual with De Hooch. In this case all the differences in its action arise from accidental causes, such, for instance, as where the curtain in the second window sifts the sunlight, or the glow from the fire throws a cross-light warming and coloring the face, eyes, and teeth of the gay, coquettish little gamester in the red robe; yet see how all these various actions and interactions of light are unified and harmonized. No artifice is apparent; the room seems lit by nature's own radiance. It is difficult not to linger over the other beauties of this picture,—the richness of its coloring, the truth of movements and attitudes, the charming arrangement of the groups, and the perfect cohesion of the whole.

The second picture in the Louvre, the 'Cottage Interior,' is simpler in subject but quite as charming. A woman is seated by a table in the cottage, a little girl stands near her, while in the background another woman crosses a court which opens from the chamber. How much sweet wholesomeness and quiet charm the picture breathes! It has less vivid contrasts of color than 'The Card-party'; there is no shine here of gold or glowing satins. Brown, brownish-red, a touch or two of white, and blue make up the color-scheme. Nor is the light so glowing and brilliant in this cloistral corner, but it is nevertheless true sunlight, although it penetrates less easily into the small house with its little courtyard than into the stately hall with its high

windows; but we know that it is shining in all its glory outside, that the house is bathed in it, and that it filters down into the narrow courtyard. In this case, however, the light, instead of having one dominant action as in the previous picture, is employed in two separate fashions. It has here, as it were, two degrees, perhaps even three;—first, there is the pure light from the outside; second, this light, though still lively and abundant, is modified by the narrow walls which form the court; and finally it is diffused through the inner room, shining directly upon none of the objects shown.

The picture excellently exemplifies De Hooch's extraordinary ability in the handling of light. He is not in the least embarrassed by all these different yet simultaneous effects, and shows each of them with convincing truth, both in the broader glowings and in the accidental glints and reflections. Observe, moreover, that even this astonishing *tour de force* has none of the distracting character of a mere technical triumph; the handling of light seems quite subordinated to the painter's simple, straightforward observation of the scene as a whole.

There are pictures by Pieter de Hooch in other galleries in which his handling of even more complex problems is so masterful that, at first glance, you lose sight of it altogether, and your first pleasure is entirely in being admitted to a moment's intimacy with the good Dutch people whom he shows you. In the Ryks Museum, Amsterdam, for instance, hangs the celebrated 'Buttery,' where, in a bare paved room, a woman is handing a jug to a little girl in a long skirt and a fine embroidered bonnet. In this picture there are five or six contrasting effects of light. It is shown in one degree in the room in which the scene passes; the buttery receives light both from this central room and from a small, deep-set window, while behind we see another chamber more fully illuminated by a window which opens on a still more vividly lighted court.

In the same gallery there is another admirable interior called 'The Messenger,' in which a lady is reading a letter brought by a servant, while the open door shows us a canal, its further shore lined with white and green houses, with the corner of a quay visible in the distance—it is the whole of Holland in a small frame. In Amsterdam, also, is the wonderful 'Country House,' in which madame, in a rose-colored bodice and yellow skirt, sitting before her pretty red-roofed house under the bluest of skies, is squeezing a lemon into a glass for a gay young gentleman in a coat with a white collar, who, holding his clay pipe in his hand, intently watches the operation, while all about spreads the brilliantly lighted country.

How happy these people are! How placidly they take life! This cheerfulness is another special note in the work of good Pieter de Hooch. He tells us of all the tranquil minor joys of life, not indeed despising its more pretentious pleasures, provided they are innocent, as in the Louvre 'Card-party' or the scene in the National Gallery (which I am tempted to call the 'Drinking-song,' for is not the lady in the black overdress and red skirt gaily singing to her two guests, who are perhaps accompanying her with a

gruff chorus, sung out of tune?). For the most part, however, the calm, sweet, familiar, leisurely occupations of humble daily life are those which he prefers to show us; and it is not astonishing that the English, guided perhaps by something more than a pure artistic sense, were the first to fully appreciate the great beauties of Pieter de Hooch, for his work is above all the presentment and glorification of the "home."—FROM THE FRENCH

The Works of Pieter de Hooch

DESCRIPTIONS OF THE PLATES

'COURTYARD OF A DUTCH HOUSE' PLATE I

IN this picture in the National Gallery, London, a lady dressed in a black velvet, ermine-bordered jacket and dark skirt stands in the foreground, and is giving orders to her servant, who is engaged in washing a fish near a pump. The courtyard in which the scene is laid is paved with bricks and enclosed by a paling of red-painted planks. Through a half-open door in this paling we have a glimpse of a garden beyond, and of a red brick house roofed with red tiles. A man clad in the habit of a Dutch gentleman of the seventeenth century is seen approaching from the background.

"The aërial perspective in this work," writes M. Reiset, "is wholly illusive. De Hooch seems to have here incorporated the very air. All the different planes melt into one another by insensible gradations, yet all are brilliant in the sunlight. The scene itself is an absolutely simple one, but so marvelously is the effect of light rendered that it is with reluctance that one turns away from this fascinating little picture."

'A LADY AT HER WRITING-TABLE' PLATE II

THIS picture of a Dutch interior, in the Städel Institute, Frankfort, shows us a spacious chamber with paved floor and high walls hung with black-framed pictures. At a table a woman is seated reading, and through a doorway we see, in a sunlit room beyond, a man in velvet coat and knee-breeches. Sunlight streams through the upper part of the two high windows of the large chamber, illuminating a portion of the wall, the back of one of the chairs, the cap, skirt, and outstretched foot of the woman, and falling in a bright patch upon the floor.

It has been said, and truly, that De Hooch was by no means without poetic feeling—that he often and when least expected "touched a vibrating chord in us." "His subjects," writes a recent commentator, "are prosaic enough in themselves; it is by the atmosphere with which the artist invests them that we are affected. We are insensibly moved, too, by the rhythm of

his composition, though it appears most accidental where most cunningly devised. His figures, seemingly placed at random, are always so situated that while they tell the simple story that has to be told, they perfectly complete the composition, support the scheme of color, and powerfully aid the perspective."

'A DUTCH INTERIOR' PLATE III

THIS picture in the National Gallery is often considered De Hooch's masterpiece. It dates from the best years of his life when his processes had been perfected and his hand had lost the tightness observable in his earliest work.

In a brightly lighted chamber two gentlemen are seated at a table, while a young woman, holding a glass full of golden liquor which sparkles in the light, stands before them. The younger of the men laughingly imitates with two clay pipes the gesture of a man playing on the violin,—a figure full of gaiety and of more significance than is usual with De Hooch. Behind this group a servant is bringing in a brazier of coals. On the wall hangs the geographical chart so common in his pictures, which is, in this case, signed on the margin with the painter's initials.

"The picture," writes Sir Walter Armstrong, "is peculiarly interesting for the way in which it allows De Hooch's processes to be traced. In his later paintings he seems to have impasted his lights on a dark ground which has since, in some cases, struck through and modified their brilliancy; but in this example the parts in the shadow are glazed,—that is, they are painted in transparent color over a white ground,—while many of the parts in light are laid on in semi-opaque color over a ground of brilliant orange. Much of the painting is very thin. The servant carrying the brazier, for instance, was evidently an afterthought, for on close observation we may see the tiled floor striking through her petticoats."

'THE BUTTERY' PLATE IV

'THE Buttery,' in the Ryks Museum, Amsterdam, which was probably painted about 1658, is one of De Hooch's earlier works, and one of the most luminous and pleasing of his pictures. The figures are freely and broadly drawn, and the color is unusually beautiful. "Surely nothing could be more delightful," writes Mr. Timothy Cole. "The action of the servant as she presents the jug to the child to sip is expressive of gentleness and endearment; and what could be more charming than the glimpse of the inside room with its picture and casement and cushioned chair, and the court beyond in the sunlight? How bright and sunny and joyful it all is! It is full of the sentiment of home."

De Hooch's pictures are never very large: this one measures about twenty-six by twenty-three inches.

'THE COUNTRY HOUSE' PLATE V

"NO painter," writes M. Roger Peyre, "has possessed in a higher degree than Pieter de Hooch that feeling for the open air which certain strident claimants would have us believe to be an entirely recent discovery." This picture of a 'Country House' by a historian who never maligned his fellow-citizens by showing them in low tavern scenes or occupied with more or less coarse love episodes, as so many of the Dutch painters constantly did, gives us a glimpse of the simple, sane, and cheerful life of the middle classes of Holland. In the foreground a young woman, clad in rose-color, yellow, and red, is squeezing the juice of a lemon into a glass for her visitor, who, already at his ease, has just lit his pipe. His dress, a brownish vest and brilliant red shoes, is also bright, and the servant who is scouring a tin at the back is clad in blue and yellow. The bright red tiled roof of the house is relieved against an intensely blue sky. In spite of all this vivacity of color, however, the picture is wholly harmonious. The almost blinding brilliancy of the sun is rendered in great perfection, and the air which envelopes every object vibrates and shimmers with light. The picture is in the Ryks Museum, Amsterdam.

'A DUTCH LIVING-ROOM' PLATE VI

"THIS picture in the Berlin Gallery, by Pieter de Hooch, that conjurer of light, is a veritable jewel," writes Richard Muther. "The composition is perfectly simple. The scene is a room in one of the houses of Holland in which a young mother is seated near a cradle, smiling at the child lying in it. Through an open door we look into a sort of vestibule where a little girl is standing, while through the house-door sunshine pours into the room. 'Morning Sunshine' the picture might well be called, for truly this is the morning sun itself streaming into the room and imparting to it an exquisite sense of homishness and well-being."

'COTTAGE INTERIOR' PLATE VII

WITH that truthfulness characteristic of the Dutch painters, De Hooch has represented in this picture in the Louvre the bare interior of a humble cottage. A woman in a dress of dark-hued material is seated at a table engaged in some household task. A little child with a plaything stands beside her, and in the distance, through an open door, an old woman is seen crossing a paved court. The room is half in shadow, but the courtyard is flooded with sunlight which illumines the white walls, the red tiled roof of a shed, and the dark figure of the old woman with her light-blue hood.

"The scene and subject are ordinary enough," writes Sir Charles Eastlake, "but the fidelity and skill with which the conditions of light are indicated render it a work of high artistic excellence. Note the ingenious and eminently truthful distinction which the painter makes between the effect of the garden wall seen through the open doorway and then through the glazed

window above." "Though not so varied in color as those the artist usually painted," says Mr. John C. Van Dyke, "in truth of light this picture is one of his very best."

'A WOMAN READING' PLATE VIII

THIS picture in the Munich Gallery depicts one of those homely Dutch scenes so often found in De Hooch's works. In a low-studded chamber a woman in a blue frock, red jacket, white cap and apron, is seated near a window with her back to the spectator, absorbed in reading her Bible. "Would it seem that such a simple subject were worth painting?" writes Émile Michel. "Note, however, that the personage is here but an accessory, and that in reality the subject of the picture is the light illuminating this somewhat bare room. The sun is in fact the hero of the scene, and every detail is related to him. See how the sunlight plays upon the white expanse of wall, lighting up the two black-framed pictures, throwing its reflection on the shining floor, gleaming on the red leather of the chairs and the green cloth covering the old chest, and, as with a last caress, lending the softest color to some fruit in a Delft ware dish! These small details, this clean and orderly interior, have a local and intimate charm. There is something almost cloistral in its impression of silence, order, and cleanliness. A sense of propriety, calm, and respectability seems to breathe from the quiet room; and so excellently is this feeling rendered that the critic immediately falls under the spell of a picture which can so completely express a mood."

'THE CARD-PARTY' PLATE IX

THIS picture, now in the Louvre, shows us a large, stately chamber flooded with mellow, diffused light. Seated at the table in the foreground are a lady and a gentleman playing at cards. The lady, dressed in a scarlet silk vest, lace kerchief, and yellowish silk skirt, is showing her hand to another gentleman who stands behind her holding a glass of wine, and who is apparently directing her game. In the background a young couple have seized the opportunity for whispered converse, while from another room a page enters with a salver, glass, and flask of wine. "The figures," writes Frederick Wedmore, "portrayed as often by Pieter de Hooch without special felicity of grouping, color, or expression, are not here the main objects of our interest. The two tall, narrow windows placed high in the chamber, one of which is wholly curtained by simple folds of brownish-green, while the other is uncovered, showing through its dull oblong panes a patterned space of sky beyond, flooded by the clear gold of such a sunset as sometimes follows rain, form a chord of color and lighting the harmony of which is carried over all. The light falls on the cheeks of the figures, touches the shining bosses of the Cordova leather on the wall, glimmers on a portrait, is reflected from the black-framed mirror, is diffused over the rich, warm textures of many-patterned fabrics, and wavers at last on the alternate black and yellow-gray marbles of the floor."

'THE MESSENGER' PLATE X

"PIETER DE HOOCH," writes Dr. Bredius, "has two styles. The pictures in his first manner, most of which were painted before 1665, are especially bright and luminous. After 1665 he seems to have preferred to leave a large part of his compositions in obscurity, showing the bright light of the sun outside only through some open door or window in the background, and the contrasts between light and shadow became more and more marked as he continued, until in the pictures painted toward the end of his life they are pushed to an extreme, and the figures in the dense shadows become sometimes even difficult to distinguish.

"One of the best specimens of his second manner is 'The Messenger,' painted in 1670 and now in the Ryks Museum, Amsterdam. It shows us the vestibule of a residence in Amsterdam. Through the open door we see the canal and the houses on the opposite side of the street. Before the open window sits a richly dressed young woman holding a letter in her hand, while a young man-servant seems about to hand her another. A child, whip in hand, stands near the open door. Here, as often, the play and contrasts of light seem to have been the painter's principal object, for the figures are little more than accessories."

A LIST OF THE PRINCIPAL PAINTINGS OF PIETER DE HOOCH WITH THEIR PRESENT LOCATIONS

AUSTRIA. VIENNA, ACADEMY: An Outdoor Party — BELGIUM. ANTWERP, KUMS MUSEUM: The Little Nurse — BRUSSELS, ARENBERG PALACE: Interior of a Room — LOUVAIN, SCOLLAERT COLLECTION: Dutch Interior — DENMARK. COPENHAGEN GALLERY: An Interior; Family Concert; Playing and Dancing — ENGLAND. DEEPDENE, SURREY: Drinking-party — LONDON, NATIONAL GALLERY: A Dutch Interior (Plate III); Courtyard of a Dutch House (Plate I); Court of a Dutch House — LONDON, APSLEY HOUSE: A Conversation; A Musical Party — LONDON, LORD ASHBURTON'S COLLECTION: Woman and Child in the Streets of Utrecht — LONDON, BUCKINGHAM PALACE: Card-players; Afternoon — LONDON, HAMPTON COURT: Musicians — LONDON, MONTAGUE HOUSE: Woman Knitting — LONDON, EARL OF NORTHBROOK'S COLLECTION: The Pet Parrot — LONDON, SEAMORE HOUSE: The Hostess — LONDON, STAFFORD HOUSE: An Interior; A Duet — LONDON, WALLACE COLLECTION: Two Interiors — WANTAGE, LORD WANTAGE'S COLLECTION: Courtyard of a House — FRANCE. LILLE MUSEUM: An Interior — NANTES MUSEUM: The Singing-lesson — PARIS, LOUVRE: The Card-party (Plate IX); Cottage Interior (Plate VII) — GERMANY. BERLIN GALLERY: A Dutch Living-room (Plate VI) — CASSEL GALLERY: An Interior — DARMSTADT, GRAND-DUCAL PALACE: The Parrot — FRANKFORT, STÄDEL INSTITUTE: A Lady at her Writing-table (Plate II) — HAMBURG, KUNSTHALLE: Love's Messenger — MUNICH GALLERY: Woman Reading (Plate VIII) — NUREMBERG, GERMANIC MUSEUM: A Party — HOLLAND. AMSTERDAM, RYKS MUSEUM: The Buttery (Plate IV); The Messenger (Plate X); An Interior; The Country House (Plate V) — AMSTERDAM, SIX COLLECTION: An Interior — THE HAGUE, STEENGRACHT COLLECTION: An Interior — ITALY. ROME, BORGHESE GALLERY: Flute-player — RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY: The Lace-maker; A Concert; A Lady and her Cook — UNITED STATES. CHICAGO, COLLECTION OF C. F. YERKES, ESQ: A Musical Party — NEW YORK, METROPOLITAN MUSEUM: A Dutch Interior — NEW YORK, COLLECTION OF HENRY O. HAVEMEYER, ESQ: An Interior.

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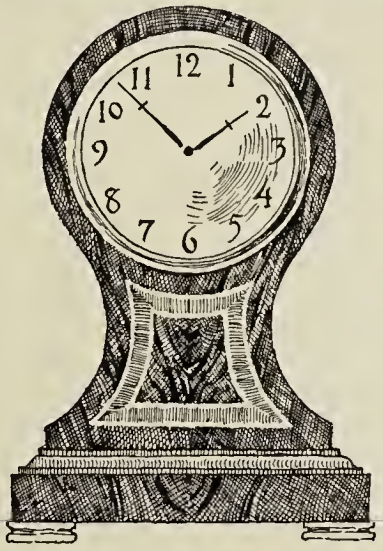

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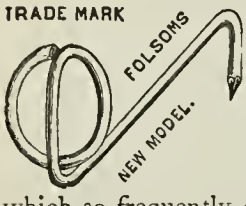

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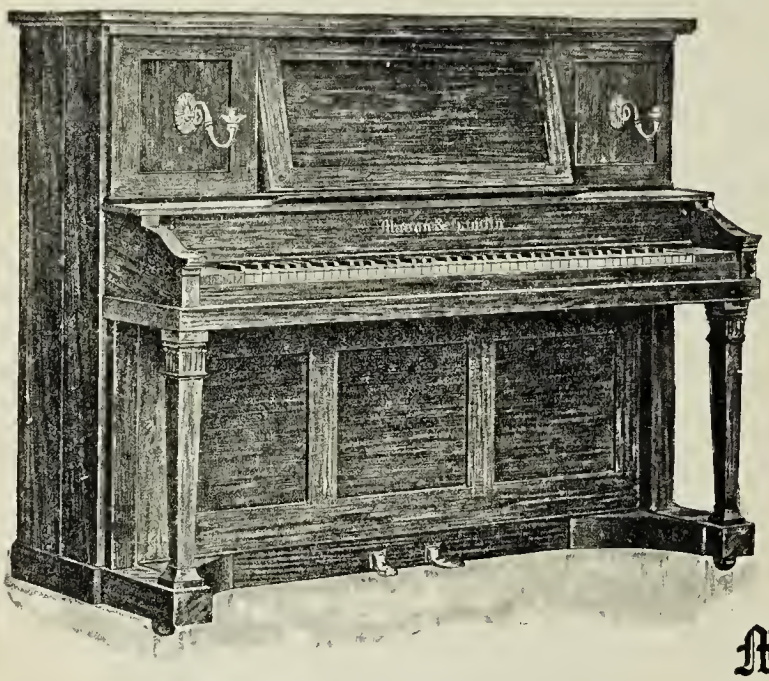

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